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The supervisor of music often finds she must set the standards of precision in musical speech. She is often alone in maintaining them. The grade teacher though trained to be discriminating in some things is usually not discriminating in the use of musical terms. Indeed, so much confusion in terminology is apparent, and so much haziness exists that it sometimes seems hopeless to give clear instructions to either teachers or pupils.

Since all this is true, the statements from time to time of Chairman Chas. I. Rice of the Committee on Terminology appointed by the Music Section of the N. E. A. have inspired me to be more exact and careful and have given me boldness to stand for some of the things which his committee has verified.

So, since I am asked to mention some article or address which has been helpful, I wish to record my word of appreciation of the work of Mr. Rice and his committee.

When the question is asked "Is it worth while?" I answer in the words of another, "The annual reports of this committee have set many of us thinking along certain new lines, and caused some of us, at any rate, to adopt in our own teaching certain changes of terminology which have enabled us to make our work more effective."

A New Book on Conducting

In Coward's "Choral Technique and Interpretation" (Novello & Co., London; H. W. Gray Co., N. Y.) there is scarcely a page that does not apply directly or indirectly to the music supervisor's work. This book of 333 pages is devoted entirely

to an account of how he has secured such admittedly wonderful results with choruses of no more than ordinary ability. Since it is then essentially a personal narrative, the reader must not be too much surprised to find the pronoun "I" appearing somewhat frequently; indeed, he may well be pleased to be made definitely aware that this is really a bona fida account of how things have actually been done and not a mere treatise on how someone thinks they might perhaps be done.

In answer to the question "What is the new choral technique?" Dr. Coward replies at the very outset that "It embraces all the splendid qualities, grand, rich tone, broad effect and thrilling climaxes of the old style of choral singing, *plus the more refined expression and greater dramatic import* demanded by the more advanced and much more critical audiences of today."

He then summarizes these added attributes under six heads:

1. Greater vocal control, this being shown by homogeneity of tone in each group; variety of quality involving not only the white, the impersonal, the dark, the dull, and so forth, but also characterization of tone to exemplify the sob, the exclamation, the snarl, the laugh, and so forth.

2. More refined expression, sudden contrasts, definite prominence and subordination of parts, etc.

3. Better articulation, involving a new kind of word and sentence vitalization.

4. More careful phrasing.

5. A greater exaltation of rhythm.

6. A systematic treatment of breathing so as to secure absolute control of breath pressure.